"COMBATO"

THE ART OF SELF-DEFENCE

60 CENTS

For Women War Workers and Others

BY

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2ND BTN (RESERVE) THE QUEEN'S OWN RIFLES OF CANADA

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FOREWORD

It is the object of this book to show how the reader, whether strong or weak, man or woman, without the use of weapons or even fists, may easily defeat a more powerful assailant, even though he may be armed with gun or club.

There are several tricks or methods of defeat which will not be given here, because their application invariably results in a "knock-out"; and unless the artist practising them knows first how to revive a defeated enemy, great harm would be done.

The lessons which are presented will certainly prove sufficient for every emergency.

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MISS WAR WORKER

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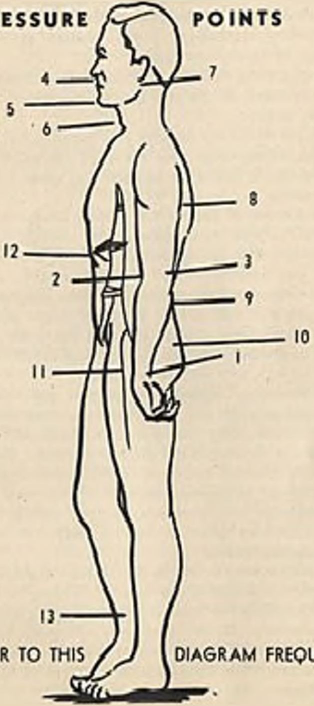
NERVE CENTRES



REFER TO THIS DIAGRAM FREQUENTLY

INTRODUCTORY

In order to become skilled in Combato you should frequently refer to diagram on page 5 and obtain an elementary knowledge of the location of the nerve centres of the human body.

By practising the different tricks with a friend you will be astounded at the skill and self-confidence you can quickly acquire.

Always remember to make your moves rapidly, and be careful not to injure your friend by too much pressure around No. 7, illustration on page 5, or some of the other vital spots.

An absence of temper in executing Combato, as much as it will surprise my readers, is quite essential, for reason of the fact that the dangers of disabling temporarily, or even permanently, cannot be entrusted to a person whose temper will overpower his better judgment.

I have also added the best and most outstanding tricks of Ju-Jitsu; special attention has been given to tricks of self-defence, and to their application in earnest fighting with and without weapons.

In practising Combato the garment you wear should be loose enough not to hinder your movements, be devoid of anything that will scratch, and with sewn-up pockets, or, better still, a pullover sweater. People are generally clothed and it is therefor most essential to learn the art of defence under conditions most likely to be presented and know how to cope with it. Special mention will be given on how to tackle an opponent wearing only trunks.

You know how in the case of certain rapid-fire guns, instead of overcoming the habit of "kicking" a way was found to utilize the recoil in discharging the empty shell and reloading. Do not meet force with force, but rather the undisturbed artist will not try to obstruct his attacker, and instead will politely help his enemy along to his own undoing.

If a tall, heavily built, and exceptionally strong man rushed at a small man, the latter faces his attacker, meets him half-way and in this way reduces the distance the big fellow expected to travel, causing him to arrive too early; with power to spare, the small man stoops low at his feet. He cannot stop so the upper part of the attacker keeps on going while his feet are on the back of the smaller man as he arises from the ground.

You can easily render your more powerful enemy helpless with only a gentle clasp of the thumb and finger if you have a knowledge of the weak points. Brute strength is of little importance if you have a knowledge of the nerves of the human body.

Combato is not physical culture but rather a mentally elevated strategy, and it is not muscle-building but is a mental knowledge of offsetting the effectiveness of powerful muscles by simple manoeuvres.

I have aimed at producing this textbook on Combato in order to give you genuine knowledge of the art.

The beginner will find that he is getting clear and reliable information. The work will also prove invaluable to instructors or advanced students.

Combato is an art, and with a clear understanding of its technique and a true insight into its principles one can attain a higher level and greater skill. The beginner should not try to master all the details of the throws and holds from the very beginning. He should, at first, practice the tricks in their essentials, then read the instructions again, looking for more detail and perfection. The knowledge and skill acquired in this way will enable one better to appreciate further developments, which might be overlooked or considered superfluous by the inexperienced. This way of proceeding is strongly recommended, as it will make training hours interesting right from the start.

Combato is planned to make men fit both in body and mind, making use of all the knowledge of attack and defense accumulated by experts and methodically

arranged into a single system and based on a single principle. Combato includes Ju-Jitsu and is superior to it in every respect.

Combato is planned to improve general well-being and a sense of rhythm, and develops co-ordination of movement as no other method can possibly do. The senses of time and space are so much bettered by practice that soon one becomes aware of a certain improvement and progress in whatever occupation, hobby or sport he may have followed previously. Indeed Combato should be considered as a basic culture of the body. Practice will not only magnificently equip you for any physical emergency in life, but one will also find himself possessing an alert, strong, and well-trained body. Combato training will prove to be an invaluable preliminary to such artistic professions as dancing or acting, as well as to any sport or occupation where physical fitness and grace of movement are essential.

Combato is described as an art of the highest or most efficient use of mental as well as physical energy, directed to the accomplishment of a definite purpose or aim. One may wonder why stress is put on the word mental. The reason is that in Combato the body is educated to respond faithfully and materialize the mental image of the desired act. There are no aimless, mechanical, unintelligent movements in Combato as in gymnastics. There is always an opponent in front of you and the exercise consists always of using the body to the accomplishment of a definite purpose or aim.

Here is another point that makes Combato practice absorbingly interesting. It trains the body into submission to the personality. The violinist's fingers are trained to purposeful movements and are utterly submitted to his will. They express his personality when he has attained complete mastery over them as does the body to the Combato expert.

The constant presence of an opponent gradually develops a special attitude of ever-readiness to meet

any emergency. Observation and watchfulness are developed by the constant attention to the opponent's actions. The powers of judgment and imaginative enterprise are brought into play when seeking to find the weak point in the opponent's position and contriving instantly the means of taking immediate advantage of it. Combato develops quick decision and prompt action, without which no opportunity of attack or defence is of any avail.

The ever-increasing speed and smoothness of movement taught in Combato make the body graceful, strong, and alert. The muscular development resulting from Combato practice is harmonious and physiologically sound. I do not, indeed, make use of special arbitrary movements unless abnormal defects or underdevelopment of particular muscle groups are to be corrected. The body is left alone to adapt itself in a natural way. This and the almost inexhaustible variety of movements make under-development of certain muscular groups impossible. Combato fosters an admirable fighting spirit and makes the expert reluctant to quarreling. He does not make use of his skill against you for the same reason that you do not avail yourself of your physical superiority to a child. But when fighting is unavoidable he will stick to it with the tenacity of an Irish terrier, ignoring pain, never losing his temper, and certain to win. For constant attention is paid in Combato, simultaneously with the teaching of attack and defence in the most efficient way, to the paramount aim of enabling men and women to have perfect control over mind and body.

A Series of Exercises for Students of Combato

These exercises are equally beneficial to either sex and at any time in life.

No apparatus is required or can be used. It is best, however, that the movements should be performed in the open air, or at least where the air is fresh and pure.

No. 1. Standing erect, hands hanging by your sides, expel all the air from the lungs through the mouth. Close the lips, raise the arms, held out straight from the sides, with palms upward over the head, bring the tips of the fingers together on top of the head while inhaling a full breath through the nose. Raise the hands, bringing the palms together as high as possible above the head, as you complete the inflation of the lungs, then down, forcing them back, obliquely letting them fall by the sides, then slowly expel all the air from the lungs through the mouth.

No. 2. Raise the arms from the sides to a horizontal position, bring them forward till the palms touch in front, and as you swing them backward till the backs touch behind, raise the heels resting whole weight on the toes, at the same time inhaling a full breath. As you swing the hands forward again to the front, exhale and lower the heels to the ground.

No. 3. Raise the arms to a horizontal position, palms upward, slowly describe small circles with each arm, upward and backward, then reverse the motion, circling in the opposite direction. This is an excellent developer for the muscles of the chest, back and shoulders.

No. 4. Place the tips of the fingers lightly on the shoulders, the upper arm horizontal, swing the elbows backward and forward.

No. 5. Raise the arms as in exercise No. 3, open and close the hands with force. Then with the upper arms held horizontal and hands closed, draw the hands toward the head as though pulling a heavy weight. This is an excellent resistant exercise.

No. 6. Inhale a full breath through the nose. Raise the forearms forward till at right angles to the body, with the elbows at your sides, hands closed tightly, palms upward. Send the arms to the front with force, turning the palms down. Bring arms back quickly to the first position, thrusting the elbows and shoulders to the rear. Repeat, then exhale slowly through the mouth.

No. 7. Place hands on hips, fingers to the rear, thumbs in front, elbows well back. Bend the body forward at the hips as far as you can, then raise and bend backward as far as possible, keeping the knees straight and bending only at the hips.

No. 8. Take same position as in the seventh exercise. Bend the body (at the hips only) to the right as far as possible, and then in the same way to the left, without raising either heel from the ground.

No. 9. First position same as in Nos. 7 and 8. Bend the trunk to the right, backward, to the left and front, circling to the right; then reverse the motion circling to the left.

No. 10. Raise the arms straight out from the sides, up to full length above the head, palms forward, thumbs locked, the right one in front of the left, fingers straight. Bend forward at the hips till the ends of the fingers touch the ground, if possible, without bending the elbows or knees. Then straighten up again with the open hands pointed above the head.

No. 11. Stretch the arms to their full length in front, palms down, forefingers together with thumbs under them. Bend the body forward at the hips as far as you can while you swing the arms backward, without bending the knees or elbows. Straighten up, bring the hands back again to the first position in front.

No. 12. Hands on hips as in eighth exercise, heels together, toes outward; lower the body as far as you can by bending the knees apart without raising the heels from the ground; then raise to the first position by straightening the knees.

No. 13. Hands on hips as in seventh exercise, heels together, toes outward. Lower the body by forcing the knees apart, raising the heels, keeping the head and body erect to avoid losing your balance; the weight of the body being on the balls of your feet, straighten the knees and lower the heels till back in the first position.

No. 14. Position same as No. 13, with hands on hips.

heels together, keeping knees straight; throw the left leg forward and backward, keeping bottom of foot parallel with the floor; then exercise the right leg in the same manner.

No. 15. First position the same as in No. 14. Raise the left leg forward, bending and raising the knees as high as possible, pointing the foot and toes straight downward; then exercise the right leg in the same manner.

No. 16. First position same as No. 15. Inhale a full breath through the nose. Raise the left leg without bending the knee, till at right angles to the body ("kicking a quarter to six"), pointing the foot and toes out straight, i. e., with the bottom of the foot parallel with the floor; then still keeping the bottom of the foot horizontal swing the leg backward as far as possible. After repeating, exhale slowly through the mouth. Exercise in the same manner with the right leg.

No. 17. First position same as in No. 16. Raise the body on the toes without bending the knees; then downward slowly till the heels touch the floor.

No. 18. Stand on your toes and hands with knees and elbows straight, hands well apart; lower the body to the floor by bending the elbows outward, inhaling a full breath, and then raising to the first position by straightening them. Repeat several times, then exhale slowly through the mouth.

To those who suffer from indigestion or constipation, exercises Nos. 1, 6, 13 and 16 are especially recommended.

It would be impossible to over-estimate the benefits of deep breathing, whether in connection with the above exercises or not.

Though it is not generally known, it is nevertheless a fact that a cold which is so often caused by overloading the stomach, can readily be cured by forcing pure cold air through the nostrils; and that a full breath retained as long as convenient, will certainly remove a chill.

COMMON GRIPS USED IN WRESTLING WHICH CAN EASILY BE BROKEN WITH A KNOWLEDGE OF "COMBATO"

FIG. 1. Shows Single Wrist Lock.

FIG. 2. Double Wrist Lock.

FIG. 3. Finger Grip.

FIG. 4. Finger Interlocking.

DISARMING SOLDIER WITH RIFLE AND BAYONET

(FIG. I) shows soldier on guard ready to lunge bayonet at throat. (FIG. II) shows unarmed figure side-stepping as rifle is discharged, also missing the bayonet and reaching just below the muzzle with the left hand. (FIG. III) shows the unarmed man has secured a firm grip on the barrel of the rifle with his left hand and is reaching with his right hand for a firm grip on the butt of the rifle. (FIG. IV) He has moved in under the left arm of the man with the rifle, putting a strain

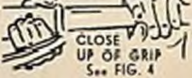


FIGURE 7

FIGURE 8

on the joint of the elbow. (FIG. V) shows the unarmed man has turned his back on the man with the rifle causing further strain on his left arm and at the same time bending into a position where he is below the point of balance of the man with the rifle. (FIG. VI) demonstrates that by stiffening the legs and throwing the torso of the body forward and extending the arms to full length, the man who had the rifle is thrown over, leaving the rifle in the possession of the man originally unarmed as in (FIG. VII). (FIG. VIII) leaves nothing to the imagination.

FIGURE 5

FIGURE 6

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

FIGURE 5

FIGURE 6

DISARMING SOLDIER WITH REVOLVER

[FIG. I] shows unarmed man held up. [FIG. II] unarmed man moves in fast to grip revolver wrist with left hand as gun explodes harmlessly. In [FIG. III] the unarmed figure makes an about turn with his body close in to the man with the gun settling himself under the point of balance, and at the same time stretching the arm to the breaking point by having the elbow joint strained over his right shoulder. [FIG. IV] shows the man with the gun being thrown over and landing heavily on the ground, and [FIG. V] shows how to relieve him of the gun by kneeling on the pressure point with pressure simultaneously on the wrist. [FIG. VI] puts the originally unarmed man in complete command of the situation.

CLOSE UP OF GRIP

See FIG. 3

FIGURE 1

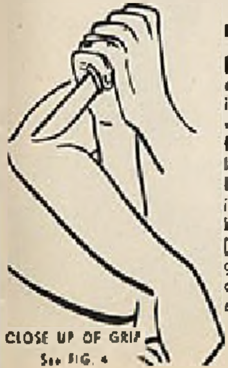
FIGURE 2

FIGURE 3

FIGURE 4

FIGURE 5

FIGURE 6



CLOSE UP OF GRIP
See FIG. 4

DISARMING SOLDIER WITH KNIFE

(FIG. I) shows unarmed soldier being attacked by one with a knife. He steps in fast catching the wrist of the attacker with the left hand as in (FIG. II), and forces the wrist with the knife back by locking his right arm over his opponent's biceps as shown in (FIG. III). He steps in close and forces the man with the knife over his hip as in (FIG. IV). (FIG. V) shows him being thrown to the ground heavily and in (FIG. VI) he falls on his own knife causing it to penetrate a vital spot in the back of his own neck.

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

FIGURE 5

FIGURE 6

ANOTHER REVOLVER SEQUENCE

(Depending on how revolver is held)

(FIG. I) Unarmed man is covered with a revolver and with the left hand simultaneously grabs the wrist holding the gun and a quick up sweep causes the gun to discharge harmlessly as in (FIG. II). With this firm grip on the gunman's wrist, he steps in fast under the arm and directly to the rear (back to back) (FIG. III), and as illustrated in (FIG. IV) uses both hands to extend the gunman's arm to the breaking point with the elbow joint bent the wrong way, and at the same time bending the knees and settling down under the point of balance. By the straightening of the unarmed man's legs and the down pull on the gunman's arm we show him in (FIG. V) thrown through the air, while in (FIG. VI) if he still is in possession of the weapon pressure is applied to the nerve center and the arm break applied to force the gun from his grasp.

CLOSE UP OF GRIP
See FIG. 4

FIGURE 1

FIGURE 2

FIGURE 3

DISARMING A SENTRY WITH SPEED AND QUIETNESS

(FIG. I) Shows the approach from the rear with one hand ready to grab the rifle and the other in position to lock around the throat. (FIG. II) shows taking hold with a firm grip on his rifle with the right hand, the left arm across the throat to prevent any outcry, and your right knee applied with a terrific jolt to the kidney. Usually this surprise attack will leave you in full possession of the rifle, as indicated in (FIG. III).

FIGURE 1

FIGURE 2

FIGURE 3

PUNISHING THUMB GRIP

(FIG. I) Shows first stage of a grapple. In (FIG. II) your right hand is advanced well beyond the last joint of the thumb and you then draw the palm of your right hand forward to the first joint of the thumb, and by gripping the elbow with your left hand can inflict much pain by bending the joints of the thumb inward against the palm as shown in (FIG. III).

CLOSE UP OF GRIP
See FIG. 3

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

A RELEASE FROM GRASP AROUND NECK

(FIG. I) Shows attacker gripping you around the neck with fingers interlocked. (FIG. II) shows where you simply reach up with either hand. (FIG. III) shows a close-up of this action, where you simply grasp the third and fourth finger of either hand making it impossible for him to separate his fingers, and in (FIG. IV) you have lifted the hands over your head still retaining the hold on his fingers. By squeezing these fingers together severe pain is inflicted.

CLOSE UP OF GRIP

See FIG. 4

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

THUMB TWIST WITH CHIN TURN

(FIG. I) Shows where you reach beyond a regular hand shake in taking a grip on the thumb, with fingers well over the back of your opponent's hand as in (FIG. II) and with a sharp twist as in (FIG. III) you bring the hand over and up, at the same time grasping the chin with the left hand and turning the head inward. (FIG. IV) (front view) of this action.

CLOSE UP OF GRIP
See FIG. 2

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

DISARMING KNIFE ATTACKER (Upsweep)

(FIG. I) The attacker comes at you with knife on the upsweep. In (FIG. II) you side-step and at the same time you grip the hand holding the knife as illustrated, one hand over the wrist and the other under the fist. It is not hard to twist the arm into position as shown in (FIG. II) as you have two hands to his one to work with. (FIG. III) he has arrived on his back and in (FIG. IV) you drop into position with the knee on the throat, thumb pressure on the nerve centre, and an arm break on the hand with the knife forcing him to surrender the weapon.

CLOSE UP OF GRIP
See FIG. 2

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

CHIN PUSH WITH LEG TRIP

(Fig. I) When an opponent attacks you as shown in Fig. I, you side-step the blow, reach to his chin with the palm of your left hand as in (FIG. II), then reach with the right hand around the waist shown in (FIG. III) so that you are pulling him at the waist toward you and forcing his head back with the left hand. In (FIG. IV) you step in behind him with your right leg forcing him over your right hip.

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

KNIFE ATTACK WITH DOWN SWEEP

(FIG. I) Shows attack by a man who is considerably taller than yourself. In (FIG. II) step in sharply seizing both wrists and snapping them down to his sides as shown in (FIG. III) stepping in closely. As shown in (FIG. IV) in snapping the hands down to the side you force your opponent's head forward where he will receive the full impact of your head under his chin and again your knee can be used effectively.

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

COUNTER TO A PUSH FACE

(FIG. I) Demonstrates how as the hand comes to your face you lean far back with the head, and you quickly grasp the fingers of your attacker with both hands as in (FIG. II). You lean forward and down forcing the opponent to his knees as illustrated in (FIG. III). In (FIG. IV) if he is not subdued you can easily settle him with the knee under the chin.

CLOSE UP OF GRIP
See FIG. 2

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

FIGURE 5

COUNTER TO A STRAIGHT LEFT

(FIG. I) shows straight left aimed at the face. (FIG. II) shows where the left wrist of the attacker is caught at the wrist by the right hand, placing the left hand at the back of the elbow and carrying the left arm of the opponent to his rear as shown in (FIG. III). (FIG. IV) shows a close up of opponent's arm being forced up his back and at the same time bending the wrist forcing him to submit to position (FIG. V) leaving him entirely at your mercy.

CLOSE UP OF GRIP
See FIG. 4

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

HOW TO COUNTER "HAND PUSH"

(FIG. I) Shows an opponent pressing his hand against your chest with the intention of pushing you around. Bring both your hands over his hand pressing firmly against your body as shown in (FIG. II). Then lean sharply forward and down as in (FIG. III). This instantly brings your opponent to his knees. If you wish to dispose of your opponent (FIG. IV) is obvious.

CLOSE UP OF GRIP
See FIG. 2

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

COUNTER TO A KNIFE LUNGE

CLOSE UP OF GRIP
See FIG. 4

(FIG. I) shows opponent attempting a knife lunge. (FIG. II) you move in fast gripping the right wrist with your left hand and reaching for his elbow with your right hand. In (FIG. III) you force the elbow up and back with the right hand, retaining a firm grip of the opponent's wrist with your left hand. (FIG. IV) shows where you step in close, bracing your right leg behind the right leg of the attacker and by a turn of the wrist you can force him to fall with the knife embedded in the back of his own neck. (See Military Sequence re the knife, Pages 18-19).

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

BREAKING A HEAD LOCK

(FIG. I) Shows an opponent taking a head lock and (FIG. II) shows the head lock secured, but the victim has put himself into position where he can use his knee in delivering a blow to the nerve centre at the base of the spine (see diagram on page 5 No. 10) as demonstrated in (FIG. III). (FIG. IV) shows the blow being delivered with the knee, resulting in temporarily paralyzing him and forcing him to release the head lock.

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

COUNTER TO GRAB OF COAT LAPEL

(FIG. I) Shows opponent seizing lapel of your coat with one hand and threatening you with a closed fist as shown in (FIG. II). Whichever hand is grasping your lapel is seized by the palm with one hand, forcing a bend of the wrist with the back of the hand against your chest, and with the other hand placed on the elbow as shown in (FIG. III) You step in close to your opponent and in doing so apply both hands on his elbow pulling him toward you and increasing pressure on the bent wrist laying against your chest as in (FIG. IV).

CLOSE UP OF GRIP See FIG. 3

See FIG. 4

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

BREAKING A GRAB TO THE THROAT

(FIG. I) Shows an assailant grabbing you by the throat and ready to deliver a right hand punch. You reach quickly with the left hand palm upward and grasp the assailant's left wrist, at the same time bringing up your right hand to reach for his elbow as shown in (FIG. II). With both of your hands working against one of his you are able to bend the arm backwards and at the same time force his body forward and down as in (FIG. III) into a position where you are able to apply a hammer lock with the wrist bent inward. (FIG. IV) shows the completion of the hammer lock.

CLOSE UP OF GRIP
See FIG. 2

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

FIGURE 5

HIP THROW FROM BLOW TO FACE

(FIG. I) Shows a right lead to the face and in (FIG. II) you lean back and catch the right wrist in the left hand forcing it up as in (FIG. III) and stepping in fast behind opponent at the same time locking your right arm around his throat as in (FIG. IV) and forcing him back over the small of your back as shown in (FIG. V). In this position you can either hold him or throw him as you desire.

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

LEG SWEEP WITH ARM PULL

This defense is specially designed against a boxer or one who would take a fighter's pose. (FIG.I) you reach fast for the left wrist of your opponent with your right hand, balance on your left foot, sweep your right foot from as far back as you can reach completing a full arc, lifting your opponent's left leg and sweeping it off the ground as shown in (FIG.II) (this is not a kick but a lift), leaving him balanced on his right leg. Pull sharply down on the left wrist resulting in (FIG.III). As shown in (FIG.IV) you apply the arm break before he recovers.

The author wishes to express at this time his gratitude to Pat Flanagan, internationally known wrestler, for his able assistance in demonstrating and taking the falls, being on the receiving end of these punishing throws, falls, arm breaks, etc., as shown in the following pages.

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

FIGURE 5

USING YOUR OPPONENT'S STRENGTH TO YOUR OWN ADVANTAGE

(FIG. I) Illustrates how you faint by pulling a bigger and stronger man toward you. He resents this and proceeds to pull you toward him; this is exactly what you want him to do. As shown in (FIG. II) with an upside down grip, meaning palm upward, you go with his pull right up close to his body so that with his pull and your push you place the back of his hand in your palm, turning his wrist so that his fingers point to the rear as in (FIG. III). Stepping smartly behind him as shown in (FIG. IV) you bend the hand over at the wrist with the left hand, and with a sharp blow to the elbow with the right hand you force the arm up the back so that as shown in (FIG. V) he is forced to the ground.

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

FIGURE 5

FIGURE 6

BODY LIFT WITH SLAM

(FIG. I) Shows a man of small stature being attacked by a much taller opponent. (FIG. II) Shows how the smaller man moves in under the extended arm of the taller man at the same time grasping the right wrist with the left hand, reaching for the right calf with the right hand. (FIG. III) shows that it is not possible to get a tall man over your back for a slam unless you get down low under the point of balance shown in (FIG. IV) where you can, with ease, bring the taller man crashing to the ground on the top of his head as shown in (FIG. V). If he is not disposed of in (FIG. V) you can finish him off as (FIG. VI).

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

LEG LIFT AND BODY SLAM

(FIG. I) Shows the shorter opponent with designs on the right leg. (FIG. II) Shows him reaching in to grasp the thigh with his right hand. (FIG. III) He has secured a firm grasp on the right thigh with the right hand and with the left hand has hampered the breathing of the taller man. (FIG. IV) You push with the left hand to the face and pull up and forward on the thigh of the right leg, resulting in (FIG. V) which slams the taller man hard to the ground, and finishes him off as indicated in this figure or put on a leg break combination toe hold as in (FIG. VI).

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

FIGURE 6

FIGURE 5

DEFENCE AGAINST ATTACK FROM THE REAR

(FIG. I) Shows intended victim being attacked from the rear. In (FIG. II) he reaches for the attacker's head, slapping both ears a resounding slap which disturbs his equilibrium. and (FIG. III) and (FIG. IV) shows that by going down on one knee you are able to get under the point of balance of the attacker, resulting in (FIG. V) where he is thrown on his head to the ground with terrific force. In (FIG. VI) leaves him completely at your mercy.

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

FIGURE 5

FIGURE 6

THE CATAPULT THROW

(FIG. I) Shows a big attacker charging a smaller man. In (FIG. II) the smaller man, instead of taking the charge and getting hurt, grasps the arms of the attacker and simply falls into a laying position bringing the left leg with the foot at right angle to the groin of the attacker. (FIG. III) shows the action continued where the opponent is flying through the air. At this point you could let go of his hands which would cause him to land on his head with serious results, but as shown in (FIG. IV) by retaining the grip on the arms, with a downward pull and an extra push with the leg you have him landed on his back completing a somersault no longer interested in the proceedings. (FIG. V) shows that the momentum created by his arrival at this point helps to pull you into a complete backward roll into (FIG. VI) where you straddle the body as complete master of the situation.

FIGURE 1

FIGURE 2

ELBOW SMASH BREAKING HAMMER LOCK

(FIG. I) Shows opponent has secured a hammer lock on the victim. In (FIG. II) the victim turns quickly and delivers an elbow smash to the jaw of the attacker. This can be executed by either elbow whichever arm is being held.

THE SPREAD

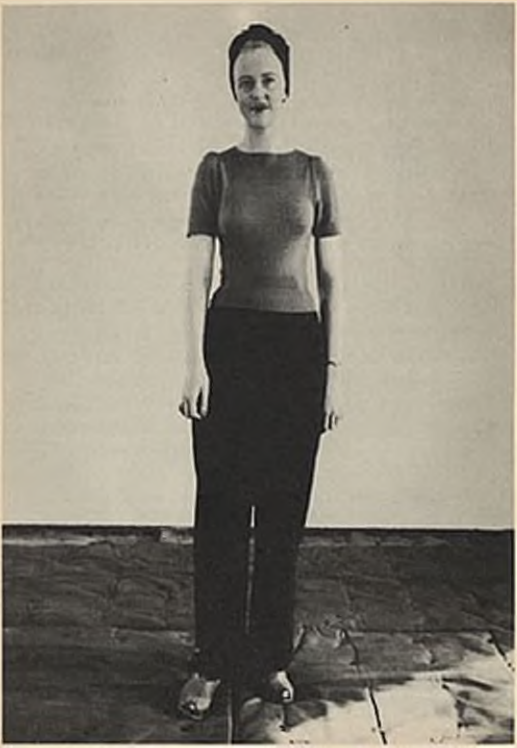
This "Spread" illustrated on page 66 can be used at any time where your victim has been thrown to the ground. To accomplish this "Spread" you grip the wrist of your victim (right or left wrist) with both of your hands, pulling hard on the wrist and extending his arm to the full extent, stretching it at the socket. This gives you the necessary momentum to jump into position as follows:

The left or right leg (depending on which side you are working from) is thrown across the victim's throat with the thick part of the thigh thus shutting off the wind. The other leg is thrown across the middle of your victim's body, which allows you to further subdue him by kicking him in the solar plexus. The arm which is stretched to its full extent is now pulled across the thigh of the leg which is thrown across the body, the elbow joint across this thigh with the forearm turned up.

By exerting pressure on the wrist of that arm a dislocation can be made at the shoulder joint, and the elbow joint broken at will.

WARNING

In following the above instructions in practice be very careful not to exert too much pressure on the arm, as it will result in a hospital case. However, you can hold the victim in this position indefinitely if properly applied.



MISS WAR WORKER IN ACTION

After much study of the prevailing conditions contingent on an all-out war effort where it is necessary for girls employed on war production to have to travel to and from the war factories during staggered hours, and these factories often being in out of the way places, Corporal "Bill" Underwood, conscious of the fact that girls under these circumstances are a prey to any prowlers, decided to include the following section of this book in order that any girl will be able to handle any situation that might arise.

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

INSIDE LEG TRIP WITH THROAT SMASH

(FIG. I) Thug reaches for girl's throat. (FIG. II) Girl brings up both hands inside the thug's arms. (FIG. III) She steps in close, passing her right leg in between his legs and bracing her right behind his left leg, at the same time reaching for his right wrist with her left hand and striking him on the adam's apple with her right elbow. This results in the thug being thrown violently to the ground as in (FIG. IV), striking his head on the pavement as he cannot back up.

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

BODY GRAB FROM REAR

(FIG. I) The thug has grabbed his intended victim with his arms completely encircling her body. (FIG. II) As shown she quickly bends the knees and slips down, forcing his arms above her shoulder line. (FIG. III) The intended victim steps sharply to the right with her whole body, then going in behind the thug as far as possible and bracing her left leg, she forces the thug over her left hip and at the same time extends her left arm across his chest pushing him over the hip, resulting in (FIG. IV) where a kick can be placed in a vital spot.

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

WRIST GRASP AND HIP THROW

(FIG. I) Thug leads with a right to the face. The girl leans far back, missing the blow and catching the thug's right wrist with her left hand. (FIG. II) She steps around to the left side fast, extending his right arm as far as she can. She smashes him on the throat with her left elbow as in (FIG. III), throwing him heavily to the ground over her left hip. (FIG. IV) shows the thug has landed on the ground while the girl retains a firm grip on his right wrist and with her right hand applies thumb pressure on the nerve centre at the back of the thug's ear. (See page 5 No. 7 in diagram).

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

HAND GRIP WITH FOREARM TWIST

(FIG. I) Shows the thug advancing from the rear and grabbing the girl's left hand in his right. (FIG. II) Instead of pulling away she takes a firm grip of his hand, pulls it to her, and reaches her left elbow over his right forearm as in (FIG. III). All that is necessary to cause terrific pain is to lean forward and down as in (FIG. IV) bringing the thug to his knees, and leaving him in a position to receive a kick where it would do the most harm.

CLOSE UP OF GRIP See FIG. 3

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

WRIST BEND and KNEE TO CHIN

(FIG. I) Shows the thug delivering a right uppercut. The intended victim avoids the blow by leaning back and catches the fist in both hands on the upsweep as in (FIG. II), turning the fist inward and leaning the whole weight of the body forward and down as in (FIG. III), forcing the thug down on one knee. (FIG. IV) shows what to do — give him the right knee under the chin, thus knocking him out.

CLOSE UP OF GRIP

See FIG. 3

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

FIGURE 6

FIGURE 5

THROAT PUSH WITH LEG TRIP

(FIG. I) Shows the thug reaching for the girl's throat. She side steps to the left and leans forward with her right arm thrust across the thug's throat as in (FIG. II). In (FIG. III) she braces her right leg well in behind the thug's right hip, forcing him over her right hip and throwing him hard to the ground as in (FIG. IV). She obtains a grip on his right hand, shown in (FIG. V). As the thug attempts to rise in (FIG. VI) she jumps in fast and kicks him hard behind the ear.

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

FIGURE 6

FIGURE 5

ARM PULL WITH BODY LIFT AND THROW.

CLOSE UP OF GRIP
See FIG. 6

(FIG. I) The thug walks in from the rear to grab the arm. (FIG. II) Shows how she grabs his wrist with her left hand extending his arm as far as possible. As shown in (FIG. III) she steps in with her whole body under him, wrapping her right arm around his right arm and straining his elbow joint across her fore-arm. (FIG. IV) The girl has swung him across her back, retaining the strain on his elbow. (FIG. V) He has been thrown to the ground while she steps in quickly and kneels on his throat as in (FIG. VI), and at the same time she applies pressure by bending the hand inward causing severe pain on the wrist.

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

FIGURE 5

ARM PULL WITH HEAD GRASP

(FIG. I) The thug attempts to grapple with the girl and she side-steps smartly to her left as shown in (FIG. II), grabbing his right wrist with her right hand and at the same time reaching her left hand under his bicep. (FIG. III) Shows that her left hand has grabbed him around the neck forcing the thug's head down and at the same time extending his right arm as far as possible, rolling him over as in (FIG. IV). In (FIG. V) he has completed a roll, landing on his back and she is in complete mastery of the situation.

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

FIGURE 5

FIGURE 6

HAIR GRAB FROM REAR

(FIG. I) Shows thug approaching intended victim from rear and grabbing her by hair. (FIG. II) The moment she feels the pull on her hair she reaches with both hands and grabs thug's wrist tightly with both hands, bracing her legs firmly. (FIG. III) She carries the right arm, (in this case), over her right shoulder, pulling the arm to full extent bringing thug close to her body and at same time turning the arm with forearm up, putting strain on elbow joint and shoulder socket. (FIG. IV) The intended victim has bent down under the point of balance, bringing thug off his feet as in (FIG. V) (FIG. VI) thug has been thrown completely over her shoulder and somersaulted onto his back. She retains a firm grip on his right wrist with both hands and can easily dispose of him with swift kick behind the ear before he has time to recover from the throw.

CLOSE UP OF GRIP

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

FIGURE 5

SHOULDER PUSH WITH ELBOW BREAK

(FIG. I) Intended victim moves to the left away from a right punch. (FIG. II) She grabs the thug's right wrist with her right hand, placing her left hand on the thug's right shoulder. (FIG. III) She leans forward with the whole weight of her body on the elbow joint forcing him down hard on his face as in (FIG. IV). She then presses hard on the shoulder with her left hand, pulls up on his wrist with her right hand as in (FIG. V). She can at her own discretion break the elbow joint by kneeling on the joint.

N.B.—Be careful that you don't break the elbow joint in practising. Should you lose your balance while kneeling on the joint be sure to release the right wrist or you will break your friend's elbow joint.

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

FIGURE 5

ELBOW SMASH WITH HIP THROW

(FIG. I) The thug leads with a blow to the face. (FIG. II) The intended victim steps sharply to the left, grabs his right wrist with her right hand pulling him toward her, and at the same time smashing him with her left elbow to the adam's apple, as shown in (FIG. III), stepping in behind him and forcing him over her left hip. (FIG. IV) The thug has hit the ground hard. She retains the hold on the right wrist and applies thumb pressure with her left hand on the nerve centre back of the ear. (FIG. V) She kneels hard on the throat with her left knee, still retaining the thumb pressure. (FIG. VI) She then extends his right arm across her right thigh with his forearm turned up, applying pressure on the wrist, and she can break the elbow joint and dislocate the shoulder at will. The pressure on the nerve centre behind the ear alone could very easily put him out of action.

NOTE—In every case where the thug has been thrown to the ground he can be finished off as described in Figures 5 and 6 of this sequence.

FIGURE 1

FIGURE 2

FIGURE 3

FIGURE 4

BREAKING A STRANGLE HOLD

(FIG. I) Shows a girl being strangled. (FIG II) She brings her right arm over the top of the thug's left arm, the bony part of her forearm on his elbow joint, and her left forearm under his right elbow joint grasping her left wrist firmly in her right hand. Lean far over to the left and then rock away over to the right as in (FIG. III), striking both elbow joints hard with the bony part of each forearm. This throws the opponent off balance as shown in (FIG. IV), pitching him over on his back. By grabbing his right wrist as he goes and pulling on it, (FIG. V) shows where you have him and what to do.

CLOSE UP OF GRIP
See FIG. 3

FIGURE 1

FIGURE 2

FIGURE 3

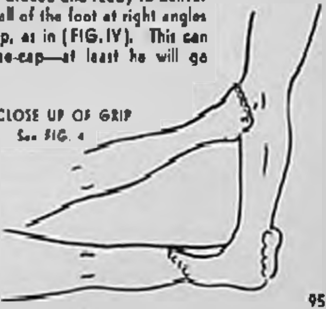
FIGURE 4

FIGURE 5

USING FEET ONLY TO THROW OPPONENT

(FIG. I) If a girl is attacked by a very powerful opponent she does not resist him but gives way and allows him to let her fall down as in (FIG. II). In falling she falls on her right side breaking the fall with her right hand, and at the same time, as shown in (FIG. III), getting her feet into position, her right toes hooked well behind the thug's left ankle and her left foot braced and ready to deliver a smashing kick with the ball of the foot at right angles to the thug's left knee-cap, as in (FIG. IV). This can result in a shattered knee-cap—at least he will go down hard as in (FIG. V).

CLOSE UP OF GRIP
See FIG. 4



N.B.—When practising this with a partner, be careful not to kick the knee-cap hard. You will find that a push will be enough to topple the biggest man. Push with the left foot and pull with the right foot

FIGURE 1

FIGURE 2

FIGURE 3

[FIGURE 4]

CLOSE UP OF GRIP

See FIG. 2

WRIST LOCK AND HIP THROW

[FIG. I] Shows a thug approaching from the r
[FIG. II] The intended victim surprises the thug
stepping close to him, and at the same time hooks
arm through his, grabbing his hand and applying p
sure, thus causing severe pain. [FIG. III] She m
a fast with her body in front of him tossing him
her hip. [FIG. IV] The thug has somersaulted
onto his back while she retains the hold on his h
and she is then master of the situation

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